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# KUNKEL'S MUSICAL REVIEW

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32 PAGES OF MUSIC AND MUSICAL LITERATURE  
IN THIS NUMBER.

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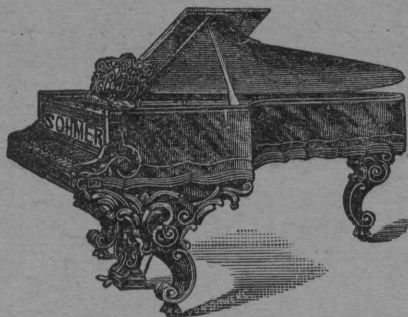


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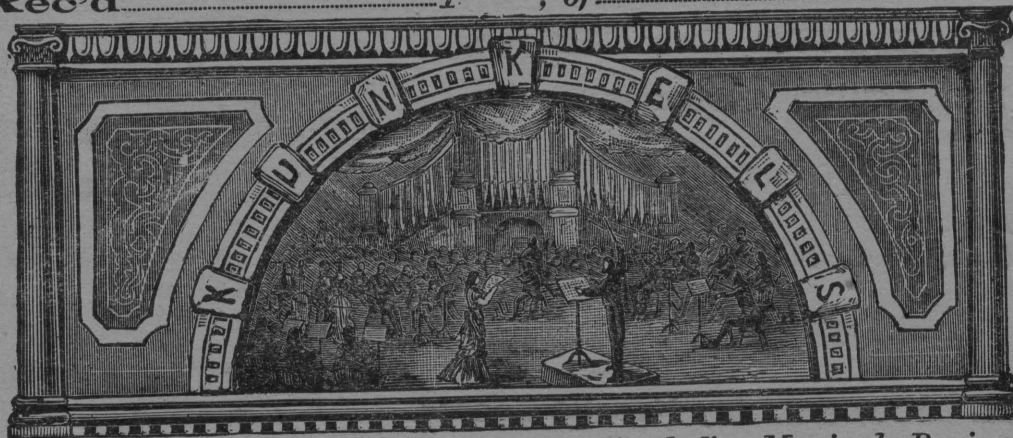
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lane, and published by Edward Lyman Bill, No. 3 East Fourteenth street, New York, N. Y., they will know vastly more of the instrument to which they are so intimately related. The price of the book is but one dollar. It need not be added that no piano tuner or dealer can afford to be without this valuable work. The book is beautifully bound in cloth, stamped in gold, clearly illustrated, and contains over one hundred pages.

MASCAGNI'S "Le Maschere" has turned out a complete failure, in spite of the extraordinary efforts of his publishers and press agent, Sonzogno, to force the opera on the public. It seems to be generally agreed that there are good things in the opera but the libretto is very stupid, much of the music is dreary and the composer repeats himself and others.

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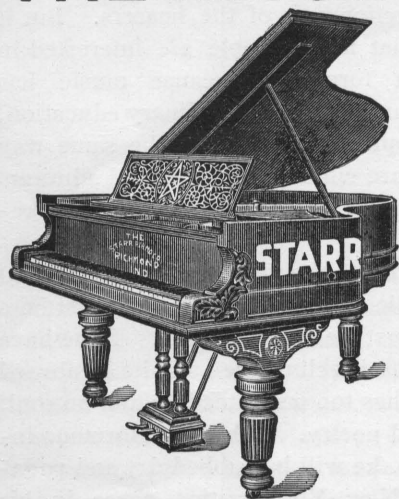
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# MUSICAL REVIEW

May, 1901. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 24—No. 5

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1901.

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## KUNKEL CONCERTS.

The season of twenty Kunkel concerts came to a brilliant close at Y. M. C. A. Hall, Grand and Franklin avenues, on the 17th ult. The largest audience of the season crowned the efforts of Mr. Charles Kunkel in behalf of good and popular music in St. Louis. For nearly half a century Mr. Kunkel has labored indefatigably to spread the love of music among the people, and the results achieved have been his ample and sole reward. The feature of giving away pianos at these concerts has not been paralleled in the annals of music. In selection of programmes, participants, artist renditions, etc., the Kunkel concerts have nobly done their work for the season 1900-1901. The following are the three last programmes:

284th Kunkel Concert (Eighteenth Concert of the season), Wednesday Evening, April 3rd, 1901.—1. Sonate for Piano and Violin (Kreutzer), Op. 47, Beethoven; a. Andante con Variazioni; b. Finale Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Indian Bell Song from Lakme, Delibes. Miss Mae Estelle Acton. 3. Piano Duets— a. Trust in God (Religious Meditation), Melnotte; b. Philomel Polka, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Rhapsodie Hongroise, Hauser. Signor Guido Parisi. 5. Piano Solos— a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 6. Violin Solo—Mignon Fantasie de Concert, Thomas-Sarasate. Signor Guido Parisi. 7. Song—Solo and Duet from Il Trovatore, Verdi. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Grand Duet for Piano and Violin—2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

285th Kunkel Concert (Nineteenth Concert of the season), Wednesday Evening, April 10th, 1901.—1. Piano Solos— a. Andante con Variazioni in F minor, Haydn; b. Abegg—Variations, Schumann. Mr. Charles Kunkel. 2. Violin Solos— a. Serenade, Schubert; b. Mazurka de Concert, Musin. Mr.

Jacob Blumberg, pupil of Mr. Victor Lichtenstein. 3. Song—Nymphs et Fauns (Concert Waltz), Bemberg. Miss Mary E. Dierkes, pupil of Mr. Harry I. Fellows. 4. Piano Solos— a. Spring Waltz—Op. 70, No. 1; b. Nocturne in F Minor—Op. 55, No. 1; c. Summer Waltz—Op. 70, No. 2; d. Nocturne—Under Thy Window—Op. 9, No. 2; e. Autumn Waltz, Chopin. Mr. Charles Kunkel. 5. Violin Solo—Hungarian Rhapsody, Hauser. Mr. Jacob Blumberg. 6. Songs— a. Who'll buy my Lavender, German; b. Harvest Slumber Songs, Needham; c. A Madrigal, Harris. Miss Mary E. Dierkes. 7. Piano Duet—H. M. S. Pinafore, Fantasia, Sullivan-Paul. Messrs. Charles Kunkel and Charles Jacob Kunkel.

286th Kunkel Concert (Twentieth Concert of the season), Wednesday Evening, April 17th, 1901.—1. Piano Solos— a. Gems of Scotland, Rive-King; Introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"; b. Berceuse (Cradle Song), Schytte; c. Alpine Storm, Kunkel; d. Reveil du Lion (The Awakening of the Lion), Caprice Heroique, Kontski. Mr. Charles J. Kunkel. 2. Song—Then Weep! O Grief Worn Eyes! from Le Cid, Massenet. Miss Marie Uhrig, pupil of Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Solos— a. Impromptu in C sharp minor, Op. 66, Chopin; b. Grand Concert Galop, Op. 24, Ketterer. Mrs. B. Widmann, pupil of Kunkel's Conservatory of Music. 4. Violin Solo—Airs Hongroise—Grand Fantasia, Ernst. Signor Guido Parisi. 5. Song—Day Dream, Streleski. Miss Margaret M. Smith, of Edwardsville, Ill., pupil of Mr. Robert Nelson. 6. Piano Solo—Lucia di Lammermoor—Grand Concert Paraphrase, Donizetti-Kunkel. Miss Clara Rumpf, from Mount Olive, Ill., pupil of Kunkel's Conservatory of Music. 7. Song—The Holy City (by request), Adams. Master Floyd Hunt. 8. Violin Solos— a. Adagio Pathetique, Godard; b. Dream, Parisi; c. Caprice de Concert, Tirindelli. Signor Guido Parisi. 9. Piano Duet—Caliph of Bagdad (Overture—Boieldieu) Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 10. Song—Sunset, Buck. Miss Marie Uhrig. 11. Duet for Piano and Violin—Daughter of the Regiment—Grand Fantasia, Donizetti-DeBeriot. Signor Guido Parisi and Mr. Charles Kunkel.

SIR JOHN STAINER, Vice-President of the Royal College of Organists, formerly professor of music at Oxford University, organist at St. Paul's Cathedral, London, and the author of numerous publications on church music, died at Verona, Italy. He was born in 1840. Stainer was the composer of "The Crucifixion" and of other church music. He also published a number of educational works on harmony, composition, organ playing and similar subjects.

PADEREWSKI has suffered the loss of his only son, who was an invalid from birth. The great Polish pianist mourns his loss bitterly, and will go into retirement for a year.

## THE GREATEST LIVING.

We are brought face to face with the fact that the day of the greatest living artist has passed away and it causes us to wonder whether this really is the condition or whether the past was no more fortunate than the present, and that all we have to judge from are the criticisms, the *on dits*, the traditions of this one or that one, passed down to the present generation. When it is all said and done, writes the Music Trade Review, what is history except the record of people who may have been actuated by prejudices, financial considerations, disappointments, bitterness, and the same qualities or faults which are those of the critics of the day.

History of the past can not be very different from criticism of the present which resolves itself into the fact that it is only a matter of opinion, and what we see as fact is simply fact because there is no one to deny it. The massive works left behind prove the musicianship of their creators, but what the virtuosity of those writers may have been we have no way of knowing any more than the reader of to-day could tell if he were not capable of judging for himself what is the true condition of things. More is exacted of an artist to-day than formerly. This is due, no doubt, to the wider education of the people, or rather to a more disseminated appreciation of music.

It must not be believed, however, that this appreciation is the appreciation of thorough musicians who understand what to expect and how to hear. It is altogether the contrary, for the expression of opinions proves in most cases the shallowness of the hearers. But it is a fact that more people are interested in music than formerly, because music has become a part of the most ordinary education, and it is appreciated much in the same way as is literature which has a thousand admirers of Marie Corelli to one of Homer or Shakespeare.

In order to fill the requirements demanded by the public at present, an artist must be a fad or he must be super-human. If he have a most colossal technic then will he be abused because he has too much technic and no soul, delicacy and poetry. If he has enormous intellectuality, he will be dubbed dry and pedagogic. If New York critics agree in his praise (which could not occur, as no two criticisms ever show that they were written at the same occasion), then Boston hastes to denounce him; if Boston calls him an artist,



New York immediately represents he is an impostor.

In the face of such conditions who is there to-day whose word could go down as history? Who could rely upon anything? No one, for there is nothing upon which to rely. On the one side there are nauseating praises, praises which could not be realized and which everybody knows on the face of them represent money or personal interest; on the other hand there is such abuse that any one with sane judgment knows that if an artist were really so deficient he would never attempt to appear nor could a manager attempt to exploit him.

If history which is being created to-day is so absolutely unreliable and untruthful, why

should we believe that the same conditions did not exist in the past? Therefore down with history; there is none. There is nothing but the expression of this one or that one's opinion and no one's opinion is to be relied upon, for there is no telling upon what it is based and may be the result of anything from a champagne supper to a disordered liver.

In all lines of business there is protection, but not for the artist; he is the football of whoever is able to secure a pen and a piece of paper. His reputation is his stock in trade, not his actual worth, unfortunately, and that reputation is up to receive mud from any one who wishes to sling it. There is no more unfortunate calling than that of the artist. He lives to endure the slurs of all who wish to injure him, and he dies to leave no history.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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# SWEET SIXTEEN.

## CAPRICE POLKA

**Otto Anschütz.**

**Tempo di Polka.** ♩ - 92.

*Tempo di Polka.* ♩ - 92.

*f*

*f*

*p*

*f*

*cres.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written for a grand piano, with a treble and bass staff for each system. The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various articulation marks such as slurs, ties, and accents. Dynamics like *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cres.* (crescendo) are used throughout. There are also markings for *Red.* (Reduction) and asterisks (\*). The piece concludes with a first ending (1.) and a second ending (2.), both marked with dynamics *f* and *mf* respectively. The overall style is that of a classical piano score, likely from the 19th or 20th century.



This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many fingerings indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), *cres.* (crescendo), and *fz* (forzando). Articulations include slurs, ties, and accents. The piece is marked with "Red." and asterisks, likely indicating a recording or editing mark. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes many slurs and ties, indicating a continuous flow of music. The piece ends with a double bar line and a repeat sign.

899 - 5



First system of musical notation, measures 1-8. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. The notation includes a repeat sign at the end of measure 8.

Second system of musical notation, measures 9-16. Measures 9-15 continue the previous pattern. Measure 16 features a dynamic change from *f* to *mf*. The system ends with a double bar line and a repeat sign.

Third system of musical notation, measures 17-24. Measures 17-23 continue the previous pattern. Measure 24 features a dynamic change from *f* to *cres.*. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation, measures 25-32. Measures 25-31 continue the previous pattern. Measure 32 features a dynamic change from *f* to *mf*. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation, measures 33-40. Measures 33-39 continue the previous pattern. Measure 40 features a dynamic change from *f* to *mf*. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation, measures 41-48. Measures 41-47 continue the previous pattern. Measure 48 features a dynamic change from *f* to *mf*. The system ends with a double bar line and a repeat sign.



[illegible]



**LOUIS CONRATH.**

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First system of musical notation. The piano part (treble clef) features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass part (bass clef) provides a simple harmonic accompaniment with quarter and eighth notes. Below the staves, there are several groups of notes marked with an asterisk and the abbreviation 'Ped.' (pedal).

Second system of musical notation. The piano part continues with its intricate melodic line. The bass part remains accompanimental. The system includes 'Ped.' markings below the staves.

Third system of musical notation. The piano part features a dynamic marking of *f* (forte) at the beginning. The system concludes with a *pp* (pianissimo) marking. The bass part continues with its accompaniment. 'Ped.' markings are present below the staves.

Fourth system of musical notation. The piano part begins with a *ppp* (pianississimo) marking. The system includes 'Ped.' markings below the staves.

Fifth system of musical notation. The piano part concludes with a *poco rit.* (poco ritardando) marking. The system includes 'Ped.' markings below the staves.



Musical score for "The Red" by John Williams. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part begins with a crescendo and a forte dynamic. The vocal line also includes a crescendo and a forte dynamic. The lyrics are "The Red" repeated.



*Animato.*

*cresc.*

\* Ped. \* Ped. \* Ped. \* Ped.

*appassionato.*

*stringendo.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*molto rit.*

*Con energio., Volante.*

*ff r. h.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

*rit.*



*Tempo I.*

First system of musical notation for *Tempo I.* The system consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Below the staff, there are several measures of figured bass notation, including symbols like *Red.*, *\* Red.*, and *Red.*.

Second system of musical notation for *Tempo I.* This system continues the musical piece. It includes a *poco rit.* (poco ritardando) marking above the treble staff in the fourth measure. The notation continues with complex rhythmic patterns in both staves and corresponding figured bass below.

*a tempo.*

Third system of musical notation for *a tempo.* The tempo returns to the original *Tempo I.* The notation features a mix of eighth and sixteenth notes in the treble staff and a steady accompaniment in the bass staff. Figured bass notation is present below the staff.

Fourth system of musical notation for *a tempo.* This system shows further development of the musical theme. The treble staff has more active melodic lines, and the bass staff continues with harmonic support. Figured bass notation is included below the staff.

Fifth system of musical notation for *a tempo.* The final system on this page. It begins with a *mf* (mezzo-forte) dynamic marking. The notation concludes with a final cadence in the treble staff and a simple accompaniment in the bass staff. Figured bass notation is present below the staff.







## WOOD NYMPH.

*Allegro moderato.* ♩ - 108.

6. *p* *simili.* *simili.* *Fine.*

*cres.* - *cen* - *do*

*tenuto.* *simili.* *p* *cres.*

*dim.* *rit.* *a tempo.*

*fz* *fz* *fz*

Repeat from beginning  $\sharp$  to Fin

1445 - 29

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro moderato' and a quarter note equal to 108 beats. The piano part features complex triplet and sixteenth-note patterns. The vocal part includes lyrics 'cen - do' and 'Fine.' with various dynamics like 'p' (piano), 'f' (forte), 'cres.' (crescendo), 'dim.' (diminuendo), 'rit.' (ritardando), and 'a tempo.' The score concludes with a repeat instruction and a page number '1445 - 29'.



## BUTTERFLY WALTZ.

Allegretto.  $\text{♩} = 66$ .

11. *p* *simili.*

*p* *leggiere.* *con grazia.* *Ped. \**

*f* *cres.* *Scherzando.* *p* *simili.*

*f* *p* *f* *Fine.* *Ped. \**

*Cantabile.* *p* *Ped. \**

*Ped. \** *1445 - 29* *Repeat from beginning to Fine*



**CUCKOO IS HERE.**

Scherzo.

Allegro scherzando. ♩ - 104.

15

*Cuckoo.*

*simili.*

*Cuckoo.*

*cres.*

*a tempo.*

*dim.*

*rall.*

*Cuckoo.*

*pp*

*morendo.*

*fz*

1445-29



# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩}$  100.

Secondo.

*p*

Ped. \* Ped. \* Ped. \* \* Ped. \* Ped. \* Ped. \*

*p* *ff* *ff* *p*

Ped. \* 3 Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

*ff* *ff* *p*

Ped. \* 3 Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

1st time *f* 2nd time *ff*

*f* *ff*

2nd time in octaves.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1380-8

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# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Primo.

*p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *ff* *rf* *ff* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ff* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*1st time f*  
*2nd time ff*  
*f* *Ped.* \* *Ped.* \*

*sf* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



## Secondo.

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

*ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \* Ped. Ped. Ped. \*

## Trio. Banjo Solo.

*f* *p* *cres.* *f* *p* *cres.* *cen.* *do.*

Ped. \* Ped. \*

*mf* *cres.* *cen.* *do.* *f* *cres.* *cen.* *do.* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. \*

*ff* *ff* *ff* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Primo.

5

Measures 1-4 of the Primo section. The treble staff features a melodic line with fingerings (e.g., 3 2 1 2 3, 3 2 5 3 1 2, 3 1 2 3, 4 2 3, 2 1 5 3, 2 1 5 3, 2 5 4). The bass staff provides harmonic support with chords and single notes, including fingerings (3, 4, 2, 3, 1 3). Dynamics include *p*, *ff*, and *p*. Pedal points are marked with 'Ped.' and asterisks.

Measures 5-8 of the Primo section. The treble staff continues the melodic development with fingerings (5 3 1, 2 3 5, 3 2 2 1 3, 2 2 5 3 2, 3 1 2, 3 1 2, 4 2 3). The bass staff includes chords and single notes with fingerings (3, 4, 2, 3, 3 2, 1 3). Dynamics include *p*, *ff*, and *ff*. Pedal points are marked with 'Ped.' and asterisks.

Measures 1-4 of the Trio section. The treble staff has a melodic line with fingerings (2 1 5 3, 2 1 5 3, 2 5 4, 3 3, 3 3). The bass staff provides harmonic support with chords and single notes. Dynamics include *p*, *p*, *p*, and *ff*. Pedal points are marked with 'Ped.' and asterisks.

Measures 5-8 of the Trio section. The treble staff features a melodic line with fingerings (1 2, 3 1, 3 1, 4 1, 4 1, 4 1, 4 2, 4 1, 3 1). The bass staff includes chords and single notes with fingerings (3, 2, 3, 2, 1). Dynamics include *cres...*, *cen...*, *do.*, *cres...*, and *cen...*. Pedal points are marked with 'Ped.' and asterisks.

Measures 9-12 of the Trio section. The treble staff has a melodic line with fingerings (4 2, 3 1, 2 3, 4 2, 4 2, 4 2, 5 3, 1 3, 2 1, 5 4). The bass staff includes chords and single notes with fingerings (3, 1 3, 1 3, 2 5, 2 5, 1 5, 1 4, 1 3, 2 4, 3 5, 1 2, 3 5). Dynamics include *do.*, *cres...*, *cen...*, *do.*, *ff*, and *ff*. Pedal points are marked with 'Ped.' and asterisks.

Measures 13-16 of the Trio section. The treble staff features a melodic line with fingerings (3 1 2, 2 3 1, 4 2, 4 2, 1 3, 5 3, 1 3, 1 3, 3). The bass staff includes chords and single notes with fingerings (1 3, 3 2 1, 2 4, 4, 3 5, 5 1 2, 3 5, 4 2, 2 3 4). Dynamics include *ff*, *ff*, and *ff*. Pedal points are marked with 'Ped.' and asterisks.



## Secondo.

ff *mf* de.....crescen.....do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

1 2 3 4 5 4 3 2 1 2 1 3

5 4 3 2 1 2 3 4 5 4 3 2 1

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*

4 2 1 5 2 1 4 2 1 5 2 1 4 2 1

2 1 3

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*

4 2 1 5 2 1 4 2 1 5 2 1 4 2 1

2 1 3

To shorten the piece go from *Ped. Ped. Ped. \** to Coda.

1st time *f* 2nd time *ff*

*f* *sf*

2nd time in octaves.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p* *ff* *ff* *p*

Ped. \* Ped. \* Ped. Ped. \*

5 2 1 4 2 1 5 2 1 4 2 1 5 2 1

2 1 3



Primo.

7

*ff* *mf* de... cres... cen... do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*p* *ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p* *ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

To shorten the piece go from *f* 1st time *f* 2nd time *ff* to Coda.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



Secondo.

4 2 1 5 2 1 4 2 1 5 2 1 4 2 1

*ff* *ff*

Ped. \* Ped. \* Ped. Ped. \*

Coda.

5 2 1 5 2 1 5 2 1 4 2 1 4 2 1 5 2 1 4 2 1 5 2 1 4 2 1

*ff rf* *ff rf* *ff rf*

Ped. Ped. Ped. \* Ped. \* Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped.

5 2 1 4 2 1 5 2 1 4 2 1 4 2 1 4 2 1 4 2 1

*ff rf* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

5 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

*p*

\* Ped. \* Ped. \* Ped. \* Ped. Ped. \* Ped. \*

4 2 1 4 2 1 3 4 4 2 1 4 2 1 5 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

de...cres...cen...do. *pp rf rf*

Ped. \* Ped. \* Ped. \* Ped. Ped. 5 Ped. \* Ped. \*



**Primo.**

9

*ff* *ff* *p*

*Coda.* *ff* *ff*

*ff* *ff*

*ff*

*p* *p* *pp rf rf*

de... cres... cen... do.



# MY HEART'S SECRET.

From the German  
BY EMILE PICKHARDT.

RICHARD FERBER.

Moderato assai. ♩ 104.

The musical score is written for piano and voice. The piano part consists of two systems of grand staves (treble and bass clef). The first system includes dynamic markings *p* and *f*, and fingerings for the right hand. The second system includes *f* and *dolce.* markings, along with fingerings and a *rit.* (ritardando) marking. The vocal melody is written on a single staff with lyrics in German. The lyrics are: "To you, gen - tle flow - ers, My sor - rows I tell, Be - tray not my se - cret, But guard ye it well; My". The score includes various musical notations such as notes, rests, and slurs. There are also asterisks and the word "Led." (likely indicating a lead line or a specific performance instruction) interspersed within the piano accompaniment.

1585 - 4

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*cresc.* *f* *ff* *appassionato.*

suffr-ing, to you on-ly will I con-fide, With you shall my

*cresc.* *f* *f*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

*p* *pp* *dolcissimo.*

se-cret for-ev-er a-bide. And when at the breast of my

*p* *pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

lov'd one ye bloom, Then speak to her soft ly, an

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

*stringendo e cresc.*

breathe your per-fume; Then whis-per to her my heart's

*stringendo e cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.*



*riten.* *raddolcente.*

pain and dis - tress, Then whis - per to her my heart's

*dolciss rall.* *a tempo.* *cresc.*

pain and dis - tress: "He loves thee, he loves thee" and

*pp rall.* *a tempo.* *cresc.*

*f appassionato.*

dare not con - fess. "He loves thee, he

loves thee" and dare not con - fess:

*molto rit.* *ff* *p*

*f* *rit.* *dolce.*

1585 - 4



[illegible]

tomb 'neath its wave, And bear my heart's se - cret with you to the

grave, And bear my heart's se - cret with you to the grave.

*pp* *dolciss.* *con dolore.* *rit.*

*p* *pp* *ppp*

\* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

1585 - 4



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EDWARD MCDOWELL is the only American composer whose works have received general recognition in Germany, says the New York Post. England, too, is now paying attention

to his compositions. He has been invited to play a concerto and conduct an orchestral work of his own at a Philharmonic concert in London. He has also been asked if he would be willing to write a choral work for one of the English festivals, to fill up half a programme.

RUBINSTEIN claimed that Mozart's orchestration of his concertos indicated that he played on an instrument similar to our modern piano, and not a harpsichord. A Viennese antiquary who has had access to old papers says that in the list of things left by Mozart at his death there is a "fortepiano."

FRANZ ONDRICEK, the Austrian violinist, who made a tour in America, appeared in concert in Brussels with Van Dooren. Ondricek, who is violinist to the King of Austria, had an ovation.

THE municipal authorities of Berlin have decided to contribute \$3000 toward the \$20,000 required for the erection of the triple monument to Haydn, Mozart and Beethoven in the Thiergarten.

VICTOR MAUREL has made his debut as an actor in Paris at the Theatre des Capucines in a three-act comedy by Francois de Croisset.

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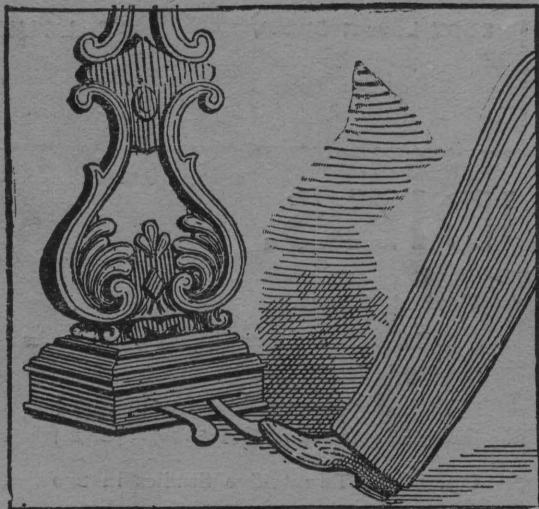
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